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## THE ARCHITECTURAL TRANSFORMATION OF THE VON WENTZKY FAMILY'S BAROQUE PALACE AT RYCHNÓW NEAR NAMYSŁÓW

### PRZEKSZTAŁCENIA ARCHITEKTONICZNE BAROKOWEGO PAŁACU RODZINY VON WENTZKY W RYCHNOWIE KOŁO NAMYSŁOWA

#### Abstract

The paper presents the results of research work that has been performed on the von Wentzky family's palace at Rychnów. Firstly, the architecture of the palace is discussed and written sources concerning the village and the von Wentzky family are reviewed. Based on the architectural studies and the analysis of the details, the most important phases of the place's transformation were defined. The recognition of the wall construction chronology contributed to the identification of two construction and transformation stages. The original Baroque palace, with its modest architecture was erected on a classic three crosswise-section plan by Ernst Fryderyk von Wentzky in 1781. The building had survived without major changes up until the beginning of the twentieth century, when it was transformed in the years 1906–1907. An extension was added to the west elevation as were a loggia and a porch on the avant-corpses. The research work enabled the author to identify the reach of the palace's Baroque foundations, and it formed the grounds for generating recommendations to conservators concerning repairs and restoration work.

**Keywords:** Śląsk, architecture, palace, Baroque, Rychnów

#### Streszczenie

W pracy przedstawiono wyniki badań dotyczących pałacu rodziny von Wentzky w Rychnowie. Na początku omówiono architekturę pałacu i dokonano przeglądu źródeł pisanych dotyczących wsi i rodziny von Wentzky. Na podstawie badań architektonicznych i analizy detali określono najważniejsze etapy transformacji miejsca. Dojście do chronologii konstrukcji ścian przyczyniło się do identyfikacji dwóch etapów budowy i transformacji. Oryginalny barokowy pałac o skromnej architekturze został wzniesiony przez Ernsta Fryderyka von Wentzky'ego w 1781 roku. Budynek powstał na klasycznym planie o trzech przekrojach. Przetrwał bez większych zmian aż do początku XX wieku, kiedy to został przekształcony w latach 1906–1907. Do elewacji budowli od strony zachodniej dodano przedłużenie oraz loggię i werandę na rozalicy. Prace badawcze umożliwiły autorowi określenie zasięgu barokowych murów pałacu i stały się podstawą sformułowania wytycznych konserwatorskich do prac remontowych i restauracyjnych.

**Słowa kluczowe:** Śląsk, architektura, pałac, barok, Rychnów

## 1. Introduction

The palace is situated in the middle of the village of Rychnów near Namysłów. It is built to the north-east of St. John the Baptist's Gothic parish church and encompassed by an ancient-forest park to the south and a forest clearing to the north. To the west of the palace, there is the two-storey caretaker's building, which may have been built at the end of the eighteenth century as a classicistic structure that is decorated with a column portico. This paper aims to describe the original form of the palace and present the chronology of its transformations, which *nota bene* had only been previously described on a superficial basis. An attempt is also been made to present the palace's Baroque architecture and modifications that were introduced during the works at the beginning of the 20<sup>th</sup> century.

The palace was built on an elongated rectangle plan along the east-west axis and its façade faces south. This is a two-storey building covered with a mansard roof, the crosswise ridge of which accentuates avant-corpses with gable ends situated along the south and north elevation planes. A cuboidal extension with an interior staircase is attached to the western end of the palace; it is covered with a gable roof. The nine-bay, symmetrical, two-storey façade is accentuated with a shallow, three-storey, three-bay avant-corps that is finished with a two-storey gable end and volute curves. The elevation's architectural composition consists of pilasters that support the classic cornice beneath the eaves and are seated on a rusticated base course which has a protruding ledge along its upper edge. Between the pilasters, rectangular, smoothly trimmed window openings are positioned at regular intervals' if that is what you mean on the ground and first floors. Rectangular plates are arranged in the area between the storeys. In the base course of the building, the openings are decorated with segmental arches.

The elevation corners are embraced with a pair of pilasters. The avant-corps is preceded with a single-storey extension where there are an entrance, semi-circular windows and a balcony on the first floor. The second-floor openings are decorated with segmental head in the middle window bay and with two triangular head in the side window bays. The third-floor windows are decorated with aprons under the sills and plates in the window heads. The crowning takes the form of a gable end with volute framing and an elliptical oculus.

The north elevation faces, from the garden, is composed in a comparable manner. The avant-corps is emphasised with an arcaded loggia that is standing in front of it and has a balcony on the first floor. It is crowned with a low triangular tympanum with an oculus; a high roof can be seen from behind the tympanum. The east elevation consists of five window bays. The spaces between the equally spaced pilasters are filled with blind windows that are lined on two storeys. The ground-floor windows are arranged in three bays (I, II and IV – counted from the south) and the first-floor windows are arranged in two bays (II and IV). There are plates in the area between the storeys, as is the case with the façade, and there is a small dormer in the lower roof slope.

The west elevation is shaped slightly differently. The two side window bays are formed in a similar manner to the east elevation, although the middle part of the former palace is obscured by a two-storey extension. The extension's north and south *n* elevations have a single window bay and a pair of pilasters. The two-bay west elevation has pilasters in the corners and

a pair of pilasters to accentuate the middle bay. The openings are framed with smooth window trims and rectangular plates are arranged under the first-floor window sills. The west elevation is crowned with a gable end, which is embraced with volute curves with a triangular head on a pair of pilasters in Tuscan order. Between them, there are two, smoothly trimmed windows, one rectangular and one elliptical (Figs. 1–3).

The palace plan consists of three crosswise sections and two and three longitudinal sections (there are two longitudinal sections in first and second from East and there are three longitudinal sections in third). On the ground floor, there is a hall-way with two annexes that flank the stairs on the elevation plane in the middle crosswise section. Behind it, there is a hall with stairs leading up to the first floor and two windows and an exit to the garden-facing loggia. The two rooms are linked with the side crosswise section interiors via three doorways that are made in the crosswise section walls – there are two openings to the east and one to the west. The east crosswise section that spreads across two longitudinal sections consists of a large hall, which is in the front longitudinal section, and of two smaller rooms in the back longitudinal section. The smallest room is situated in the north-east corner and is covered with a barrel vault with lunettes; the other rooms are covered with ceilings. Daylight enters the large hall through five windows, of which three are in the south and two are in the east. The room in the back longitudinal section has two north-facing windows and one east-facing window. To the west of the hallway, the area is arranged in three longitudinal sections;



Fig. 1. Rychnów (dep. Namysłów), palace, view from the south-east, present state (photo by A. Legendziewicz)





Fig. 2. Rychnów (dep. Namysłów), palace, southern facade, projection of the main entrance, present state (photo by A. Legendziewicz)



Fig. 3. Rychnów (dep. Namysłów), palace, view from the north-east, present state (photo by A. Legendziewicz)

the entrance leads to a corridor in the middle section. At the end of the section, there is an extension with a staircase and two small rooms. The room layouts in the front and back sections are similar to each other. They consist of two rooms. In the south, they are accessible from the corridor and the staircase via one of the added rooms (Figs. 4–9).

The layout of the first-floor rooms is very similar to that described above, although it is slightly distorted as some of the doorways<sup>1</sup> are bricked in. Two flights of stairs lead to the entrance hall, which is situated in the middle crosswise section in the back longitudinal section. Daylight enters the entrance hall from the north through two windows and two terrace doors. Two doorways were built to access rooms in the side crosswise sections – one doorway is in the east and runs to the back longitudinal section, and the other is in the west and runs to the middle longitudinal-section corridor that is connected with the extension's staircase. In the east, the hall layout follows the ground floor pattern. In the front longitudinal section, there is a large room which is connected with the room that is above the entrance hall via a passage, and there are two smaller rooms that face the garden. The west crosswise-section rooms are arranged in a comparable way to the above. The front and back longitudinal sections consist of two rooms that are accessible from the corridor and are lit through three north-facing windows and three south-facing windows (Figs. 4, 5).

The general layout of the interior is also followed in the cellars. Beneath the entrance hall, there is a large cellar that is covered with a barrel vault with three pairs of lunettes along the north-south axis. In the south, there is an entrance to the cellar together with stairs that are situated between the pillars of the ground-floor vestibule walls. To the east, there are three vaulted chambers situated in two longitudinal sections along the east-west

<sup>1</sup> In the nineteen-sixties, the palace was adopted to flats and a kindergarten. Before the research work was performed, almost all secondary partitions installed at that time had been removed.



Fig. 4. Rychnów (dep. Namysłów), palace, ground floor, hall with stairs to the upper floor in the back in the middle crosswise sections, present state (photo by A. Legendziewicz)



Fig. 5. Rychnów (dep. Namysłów), palace, ground floor, hall in front of the eastern crosswise sections, present state (photo by A. Legendziewicz)



Fig. 6. Rychnów (dep. Namysłów), palace, basement, chamber in the middle crosswise sections, present state (photo by A. Legendziewicz)



Fig. 7. Rychnów (dep. Namysłów), palace, basement, back chamber in the west crosswise sections, present state (photo by A. Legendziewicz)



Fig. 8. Rychnów (dep. Namysłów), palace, basement, front chamber in the eastern crosswise sections, present state (photo by A. Legendziewicz)



Fig. 9. Rychnów (dep. Namysłów), palace, basement, back chamber in the eastern crosswise sections, present state (photo by A. Legendziewicz)

axis; the one in the front has three lunettes and the two in the north have one crosswise lunette each. There is a total of five windows in the lunettes of the chambers and two additional windows in the east wall. Whereas in the west crosswise section across the three longitudinal sections, there is a central corridor. At the front, there are two chambers, each covered with a barrel vault that is built along the east-west axis and lunettes with axes that determine the locations of the south-facing windows. The larger of the chambers has two lunettes and the smaller chamber has one lunette. The back longitudinal section follows a similar pattern as above; it differs only with the vault of the larger of the chambers where the vault is built along the north-south axis. At the end of the corridor, there are small rooms and stairs running up to the ground floor (Figs. 6–9).

## 2. Analysis of Sources, Archive Iconography and Bibliography

Rychnów (Reichen in German, Rachenaw in Latin) appeared for the first time in written sources in the agreement concluded between Duke Henry IV Probus and Fryderyk on 30 November 1273 on the transition of the village to German law [10, No. 214]. The village is also quoted in *Księga uposażeń biskupstwa wrocławskiego* [4, No. 240].

Written sources document changes in the ownership of the Rychnów estate, which in 1273, was owned by a duke [10, No. 214]. In the second half of the fourteenth century, it was in private hands. A deed of sale issued in 1359 has the names Heidan of Falkenberg (the seller) and Peter Kraynpusch (the purchaser) [9, No. 505]. In 1400, the village belonged to Michel and Peter Crenpuch [1, Rep. b, 541 b], and five years later, it belonged to Konrad of Falkenberg [2, Rep. 132 a, 46]. The following owners can be identified in a sale agreement of 1424 concluded between Dorothea, the wife of Mikołaj of Gemel, and Peter and Jorge Cromposch [1, Rep 1 b, 541 c, d].

At the beginning of the eighteenth century, Rychnów belonged to the family von Wentzky und Petersheyde [11, Table 123, p. 27]. In 1781, it was owned by Ernst Fryderyk [5, p. 178, Illustration 302], and after his death on 22 July 1791, the estate was inherited by his son Hans Fryderyk. Hans Fryderyk's widow sold the Rychnów estate to Bonaventura Freiherrn von Ohlen und Adlerskron in May 1851 [11, p. 27]. The latter's son Franz altered the palace in the years 1906–1907 according to a design produced by architect Fritz Larteyn [5, p. 178]. On 14 October 1909, the residence was purchased by Johannes Edgar Graf Henckel von Donnersmarck, a royal chamberlain and the Squire of Gręboszów [11, p. 27].

The written sources are supplemented by a few archive photographs of palace views. The oldest views show the palace from the north (i.e. from the garden) before it was subjected to the 1906–1907 alterations [12] (Figs. 10, 11). The residence layout, together with the land-stewardsee note at the start of the introduction building and the farm buildings, is documented on the maps of the Namysłów area dating back to from the close of the eighteenth century to the beginning of the twentieth century [3, Tables 14, 17 and 18].

The literature provides an overview of the palace architecture and its transformations. The history of the palace, mostly in the context of its owners, was briefly discussed for the





Fig. 10. Rychnów (dep. Namysłów), the palace in the view from the north, a postcard from the beginning of the 20<sup>th</sup> century [www.polska.org.pl](http://www.polska.org.pl) (access: 15.12.2018)



Fig. 11. Rychnów (dep. Namysłów), palace in view from the south-east, view from the first half of the 20<sup>th</sup> century [www.polska.org.pl](http://www.polska.org.pl) (access: 15.12.2018)

first time by Robert Weber [11, Table 123, p. 27]. In his catalogue of Namysłów district's buildings of historical value in the German language, Kurt Dergen included a general and brief description of the palace mass and transformations [5, p. 178, Illustration 302]. Kurt Dergen found that the residence was erected in 1781 by Ernst Fryderyk von Wentzky and that this fact was confirmed by a marble plate that showed the initials of Ernst Fryderyk von Wentzky and his wife Juliane Sophie von Wentzky und Prittwitz and included the date of construction. The plate had been hung over the entrance; it no longer survives. He linked the 1906–1907 alterations with the activity of Fritz Larteyn, an architect of Namysłów. In his opinion, the triangular gable end of the north avant-corps, the forged balustrade of the garden terrace and the front balcony were new elements of the elevations. Inside, the new elements included first-floor rooms with plated ceilings, a vestibule with a brass-fitted door and stairs in the main hall. However, the authors of a post-war publication about Namysłów district and the city's buildings of historical value stated that the scope of transformations to the residence had been much broader [6, p. 53]. In their opinion, the layout of the rooms on each of the floors was completely changed; neo-Baroque gable ends of avant-corpses were introduced and extensions were added at the front and in the west. The palace was presented equally briefly by Józef Pilch [8, p. 174]. Józef Pilch stated that the Baroque and classic mass of the palace was partly altered and a portico, terrace and the west extension were probably added. In his opinion, the interior was thoroughly transformed.

### 3. Research Methodology

The authors of the publications that have been issued thus far have not made any attempt to determine the extent or form of the original palace layout that was implemented in 1781 by Ernst Fryderyk von Wentzky. The findings they presented were general outlines of the neo-stylish transformations that were introduced in 1907. Therefore, the recognition of the residence's Baroque form and the precise description of the neo-stylish transformations

required architectural research to be conducted. Such an opportunity was presented to the author of this paper as a result of planned construction works [7]. The identification of specific phases in the construction of the building was based on thorough analyses of building technology, building materials, the composition and texture of mortars, the forms of architectural details and crucial elements, as well as source records and archival iconography. The results enabled the author to challenge the theses that had been presented thus far and also to form the grounds for a detailed discussion of building history and transformations.

#### 4. The results of the architectural research

The original Baroque palace was funded by Ernest Fryderyk von Wentzky in 1781. It was erected on a 31.5 x 15.1 m elongated rectangle plan along the east-west axis and its façade faces south. The building has two storeys, a base course, three-bay three-storey avant-corpses and entrances in the longer elevation walls. The mansard roof was probably covered with ceramic roof tiles; it consists of a multi-pitched roof and a crosswise ridge to emphasise the avant-corpses. There was a landscape park around the residence. There was an entrance gate in the south-west (Figs. 12–14).

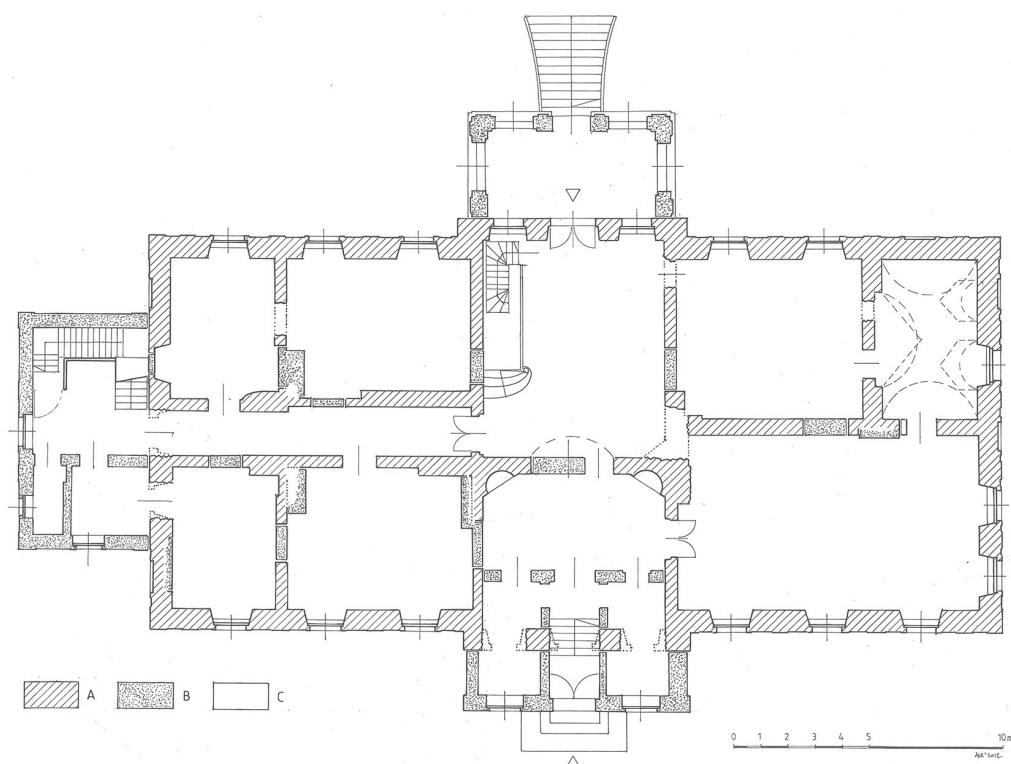


Fig. 12. Rychnów (dep. Namysłów), palace, ground floor plan with chronological wall stratification. A – walls from 1781; B – walls from 1906–1907; C – contemporary and unrecognized walls (edited by A. Legendziewicz)



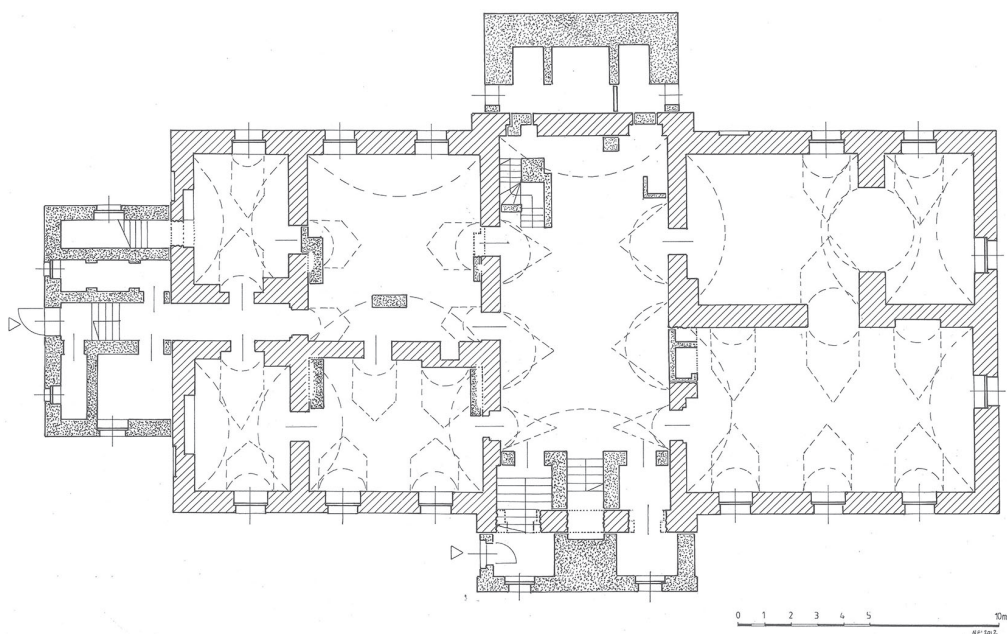


Fig. 13. Rychnów (pdep Namysłów), palace, first floor plan with chronological wall stratification.  
Signs as on the ground floor drawing, compiled by A. Legendziewicz

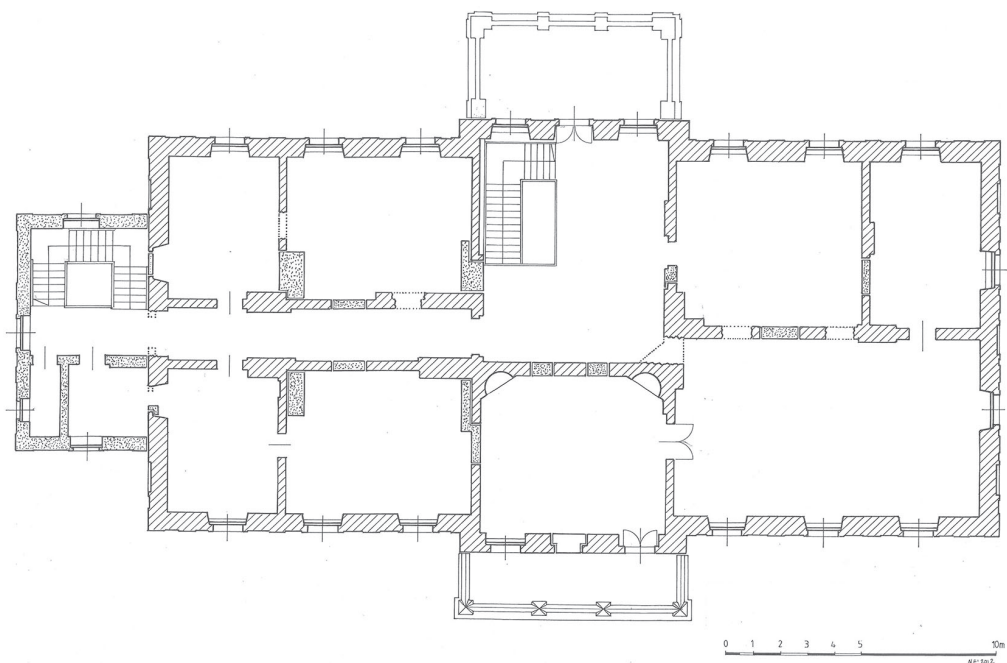


Fig. 14. Rychnów (dep. Namysłów), palace, projection of basements with chronological wall stratification.  
Signs as on the ground floor drawing, (edited by A. Legendziewicz)

The palace's longer elevations (the front and garden walls) included nine bays and three-bay avant-corpses to emphasise the entrances. The equally spaced rectangular window openings were smoothly framed. Beneath the first-floor windows, there were rectangular plates with cut out corners. The elevation layout was highlighted with smooth pilasters between the window bays. A pair of pilasters was used to decorate the corners. The ground- and first-floor elevations were built on a rusticated base course with a protruding ledge along the base's upper edge and had segmental arched windows.

Protruding about 70 cm in front of the elevation face, the avant-corpses were arranged in a similar manner to those described above. On the ground floor, in the middle window bay, there was an entrance preceded by stairs. The entrance opening was covered with a basket arch and surrounded by a profiled frame. The first-floor windows were decorated with panels. On the panels there were head; the middle head was segmental in shape, whereas the two side ones were triangular. The second-floor windows had aprons beneath the sills and plates without corners above the openings. The avant-corpses were probably topped with triangular tympanums; there was a smoothly framed oculus in each of them. The shape of the north tympanum has survived (Figs. 1, 2).

The side elevations were arranged in a similar manner to that described above. They are regularly shaped with five window bays, of which three have openings. Counting from the south, the east elevation had windows in the first, second and fourth bays; the west elevation had windows in the second, third and fourth bays<sup>2</sup>. There were plates in the strip between the storeys. The regularity was emphasised with pilasters (Fig. 1, 3).

The elevation colour scheme was designed according to the Carl Schmidt canon that was followed in the second half of the eighteenth century. Smooth architectural details such as pilasters, window frames, plates, panels, aprons, head and cornices were painted Roman white (the colour of natural lime (Keim code: 9870) and were placed on a gently textured light-grey (9590 acc. to Keim code 9590) background.

The palace is based on a classic plan consisting of three crosswise sections and many longitudinal sections. On the ground floor, the middle crosswise section contained a hallway, which was lit through two south-facing windows. At the north-wall corners there were two obliquely situated, semi-circular niches. A wide passage was arranged in the entrance hall where there were stairs leading up to the first floor and an exit to the garden. A fireplace may have been built in the south-east corner of the hall. The two rooms were connected through two doorways with the east wing and through three doorways in the west wing (Fig. 12).

The east crosswise section filled the entire wing and probably contained fine rooms. The largest of the rooms, maybe a ballroom, was located in the front longitudinal section. It was lit through five windows, three of them were south facing and two of the them were east facing. A decorative fireplace with an ornately shaped hearth was built by the intersectional wall. In the back longitudinal section, there was another large room – probably a library. It was lit through two north-facing windows and was connected with the ball room through a wide door.

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<sup>2</sup> It cannot be excluded that in the middle bay of the west elevation, there was a service staircase for access to the cellar where there was a kitchen.

A small rectangular room was built in the north-east corner of the wing – maybe a secret study. It was covered with a barrel vault with lunettes and was lit through an east-facing window. It was connected with the other rooms of the wing through two doors, from the west and south.

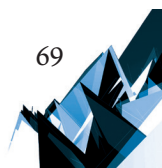
The west wing was arranged in three longitudinal sections. A corridor filled the middle section. There might have been a service staircase in the west end of the wing; it ran up to the first floor and down to the cellars. The front section had two enfiladed rooms whose doorways were in the middle of the walls. The larger room was situated near the entrance hall and was lit through two south-facing windows, and the smaller room was lit through one south-facing and one west-facing window. Both rooms had fireplaces in their north-east corners and were connected with the corridor via doorways. The back longitudinal section, where there may have been a dining room, was arranged in a comparable manner' to the front section, although the doorways enfiladed along the south wall. Fireplaces were also built along this wall; the fireplace built near the entrance from the hall had a decorated hearth (Fig. 12).

A similar room layout to that described above was also introduced to the first floor, where there were the owners' rooms. The centrally situated hall filled the middle section and consisted of two rooms. The north room was lit through three garden-facing windows and contained fine stairs. The south room was connected with the north room via a doorway decorated with two semi-circular niches. The light also entered through three windows. In the east crosswise section, there were two symmetrical, two-room suits situated in the front and back longitudinal sections. Both of them had four windows: three windows faced either south or north and one window faced east. The suits were connected via a doorway that was built in the intersection wall. The room layout in the west crosswise section was the same as the ground floor arrangement. The front and back longitudinal sections contained two-room suits, and in the middle section, there was a not very narrow' corridor that led to the service stairs. The rooms were slightly smaller than in the east wing; they were lit through three south and north-facing windows and one west-facing window in each of the rooms. It is worth noting that each of the suits was accessible through one doorway from the hall and two doorways from the corridor (Fig. 13).

Cellars were used for service and storage purposes. These were covered with basket-shaped barrel vaults with crosswise lunettes. Two of the rooms in the chamber situated under the entrance hall and in the adjacent chamber in the north-west were built along the north-south axis; the other chamber rooms were built along the east-west axis. The cellar floors were constructed from 26 x 26 x 7 cm ceramic tiles.

The largest of the chambers had a span of almost 6.7 m; it was situated under the entrance hall and was used as a storage area. Three chambers in the east crosswise section might have been used for a similar purpose. A kitchen was probably located in the west wing along the north wall; this is indicated by the location of chimneys. Meals might have been prepared in the rooms that were situated along the west wall, where the service stairs came down to the corridor (Fig. 14).

The analysis of sources and bibliography items indicates that the palace was altered at the beginning of the 20<sup>th</sup> century, in the years 1906–1907 [11, p. 27; 5, p. 178]. The scope of work affected building mass and architecture to a relatively small extent. The elevation's Baroque arrangement and details remained unchanged. The avant-corpses were extended by adding a vestibule with a balcony on the first floor and an arcaded loggia from the north. The south





gable end was altered; it was raised and the shape of the crowning was changed to semi-circular shape and finished with volute curves. The most significant change to the mass consisted of the addition of an extension to the west elevation, which included an interior staircase, probably in place of service stairs. The extension was covered with a gable roof and topped with a gable end with a triangular head that was based on pilasters and finished with volute curves. The colour code of the elevation was also partly changed. The background was painted ochre (Keim code: 9051') and the details remained Roman white (Keim code: 9870').

There are more changes inside the palace. The vestibule was partitioned off in the entrance hall on the ground floor; it included stairs, and annexes were arranged on its sides. The doorway to the rooms situated in the front section of the west crosswise section was bricked and the doorway to the hall was reduced in size. The stairs up to the first floor were relocated to the west wall and the doorways to the rooms in the back areas of the west and east crosswise sections were bricked in. New stairs down to the cellars were built under the lower flight. In the east crosswise section, the ballroom was divided into two smaller rooms and the doorway between the ballroom and the library was bricked in. In the west crosswise section, the large rooms were separated from corner annexes, which were converted into separate rooms. Some of the doorways from the corridor and both of the enfilades were bricked in. One of the windows in the south-east corner room was converted into a doorway to connect the room with a new room that was located in the added extension with an interior staircase. As the new rooms were partitioned off, additional chimneys ducts were erected; the ducts were either attached to the intersectional walls (an enfilade in the back area of the west crosswise section) (Figs. 1 and 3).

A similar arrangement plan to that described above was applied to the first floor, where corner annexes were partitioned off in the west crosswise sections to form separate rooms; the south room was connected with the annexe of the newly constructed extension. The partitioning of separate rooms involved the bricking in of enfiladed doorways. The hall was enhanced with exits to two balconies, one in the south and one in the north. The balconies were built on the extensions added to the avant-corpses.

The most significant change to the cellar passages was the relocation of the entrance from the west elevation to the south avant-corps basement. This involved the conversion of the southern part of the chamber situated under the entrance hall, where a porch and two small annexes were built. Service stairs were built in the north-west corner; these led to the area under the fine stairs. In addition, lower sections of chimney ducts were built in the west crosswise section by the intersectional walls as additional chimneys were needed. No such changes were made in the east wing. Only the lower parts of the ducts in the intersectional wall of the front longitudinal section were altered.

Adaptation work in the palace was probably performed after the war. The palace rooms were converted into seven flats for workers of a farming cooperative. The fine rooms on the ground floor were probably used as offices. The large rooms situated in the west crosswise section on both storeys were divided into smaller rooms as were the rooms situated in the east crosswise section of the front longitudinal section. A corridor and two small rooms were added in the back section. Two utility rooms were partitioned off in the north part of the hall by the east wall, near the stairs. The doorway to the niche room was bricked in and the room

was divided into two smaller rooms and the middle window of the south avant-corps was bricked in as a result of this change. The new partitions in the cellars in the west wing and under the entrance hole were installed for the purpose of partitioning off cubbyholes for residents. The cellars in the east crosswise section remained undivided and were probably used as storage areas. The elevation was painted pale pink (Keim code: 9169) and no architectural details were emphasised.

## 5. Summary

Two construction and transformation stages have been identified in the structure of the von Wentzky family's palace at Rychnów in the light of the conducted architectural research. The original Baroque palace, with its modest architecture, was built on a classic three crosswise-section plan in about 1781 owing to the efforts made by Ernst Fryderyk von Wentzky. The layout had survived without major changes up until the beginning of the twentieth century, when in the years 1906–1907 it was subjected to repair and alteration. The work resulted in the construction of an extension by the west elevation and of a loggia. Minor transformations to the interiors were mostly applied to the west wing rooms.

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